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ABSTRACT

The evaluation design and findings for nine demonstration school participating in the Indiana Comprehensive Plan for the Arts in Education are reviewed. Each school developed a quality arts education curriculum and shared their approaches with affiliated schools in their networks. The program evaluation design focused on program implementation and results, and attempted to answer two questions: (1) how well was each program implemented; and (2) what impact did the arts program have on arts-related attitudes of teachers, students, administrators, arts specialists, and parents. Both attitude questionnaires and descriptive information, gathered by observation and teacher interviews, were used to gather data. Findings indicated that the program had been implemented to a significant degree in most sites; that there were no significant attitudinal changes in administrators, arts specialists, parents, and students; and that classroom teachers were the group most influenced by the program. Recommendations to strengthen the program included: joint planning time among teachers; arts specialists, curriculum specialists or administrators; stronger commitment and more school support for the program; expanded in-service workshops; and a longitudinal study to trace the program impact over several years. (MH)

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THE EVALUATION OF ARTS IN EDUCATION
DEMONSTRATION SITES IN INDIANA

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The Evaluation of Arts in Education
Demonstration Sites in Indiana

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INTRODUCTION

During 1977-78, nine Indiana schools in six communities were identified as Arts in Education demonstration schools as one step in carrying out the Indiana Comprehensive Plan for the Arts in Education. The Division of Curriculum in the Indiana Department of Public Instruction coordinated the evaluation of the demonstration schools. The purpose of this paper is to review both the evaluation design and the evaluation findings for the statewide demonstration program.

The Indiana Arts in Education program focuses on three main objectives:

- 1) to integrate the arts into the general curriculum of the school;
- 2) to utilize community arts resources in the school; and
- 3) to strengthen arts programs in the school.

A diverse group of schools joined the program as demonstration sites. Each school had secured federal funding, either from state Title IV-C grants or from the USOE Arts Education Program. Title IV-C sites had full-time curriculum specialists to implement the program, whereas the USOE sites had part-time program coordinators. While one site was a middle school and one a high school, the majority of the sites (seven) were elementary schools. These nine schools were located in six different communities around Indiana. Most sites began work during 1976-77, but two sites were new to the program in 1977-78 and three others had new leadership in 1977-78,

the year that the author began work with the Indiana Department of Public Instruction. Very little evaluation activity had gone on the previous year.

The Indiana Arts in Education program was based on a school-level change model articulated in a paper by Jane Remer of the JDR3rd Fund. (Remer, 1977) The central point of the model is that comprehensive arts programs can best be developed at the school building level by a group of committed teachers and administrators. As the school program develops in quality, it can become a hub school to shares its approach to arts education with other schools in an identified network. Because of this model, the program evaluation generally concentrated on the nine schools as the unit of analysis and the focus of comments.

Program activities consisted of a variety of locally planned teacher-administrator workshops and student lessons, projects, and events which were generally planned jointly by the classroom teacher and the curriculum specialist or coordinator. Many of these teacher and student activities involved visiting artists from the community, such as local poets and musicians. Most demonstration schools also had the services during at least part of the year of an artist-in-residence funded by the Indiana Arts Commission. The major thrust of the program, however, was the development of a comprehensive arts curriculum implemented by classroom teachers.

EVALUATION DESIGN

Working with the state art consultant, an evaluation design was developed which focused on both program implementation and program outcomes. The audiences for the evaluation were expected to include funding agencies, school boards, arts specialists, classroom teachers, and community groups, including community arts organizations.

The evaluation design focused on two basic questions: 1) How well was the program implemented in the schools? and 2) What impact did the program have on arts-related attitudes of teachers, students, administrators, arts specialists, and parents? Two types of information were gathered to answer these questions. First attitudinal data were gathered in an experimental framework, using several attitude questionnaires. Secondly, descriptive information was gathered in a responsive framework (Stake, 1975), using trained observers, classroom observations, and teacher interviews. The design for each of these two aspects of the evaluation will now be described in more detail.

Attitudinal Data

Paper and pencil questionnaires were developed for teachers, students, parents, administrators, and arts specialists. In general, items on the questionnaires focused on attitudes toward the arts and attitudes toward various components of Arts in Education programs.

The teacher questionnaire was the first to be pilot tested. Factor analysis revealed the presence of seven scales. Three of these scales, which were titled "use of arts in the general curriculum," "planning roles," and "arts in education values," reflected the degree the program had been implemented among classroom teachers. The four remaining scales, titled "arts participation", "audience behavior,"

"arts in-service," and "community arts awareness," reflected the impact of the program on teacher attitudes towards the arts. Alpha reliabilities for these scales ranged from .65 to .86. The questionnaire was revised to reflect these scales in randomly ordered items. These same items were then used to construct questionnaires for parents, administrators, and arts specialists. In each case, items were revised to match the perspective of the respondent. The teacher questionnaire is included in the appendix.

The student questionnaire was also pilot tested. Factor analysis revealed logical scales which were titled "love of school," "arts attitude," "behavior," "temperament," "anxiety," and "self-concept," Again, internal scale reliabilities were high, ranging from .70 to .85. Test-retest reliabilities ranged from .71 to .95. In addition, the Creativity Attitude Survey (CAS) was used as a measure of student creativity attitudes.

All questionnaires were taken as pretests and posttests in the nine demonstration schools and in a comparable set of control schools. Student questionnaires were administered to randomly selected groups in two different grades, generally grades 4 and 6. Faculty and administrator questionnaires were administered to the entire staff of each school.

Descriptive Data

Since paper-and-pencil tests tap only certain aspects of any program, plans were made in the second part of the evaluation design to collect observational data at each site. Two observers were recruited to visit each school. People were sought who had some background in the arts but no particular commitment to the Arts in Education concept. One full day of orientation and training introduced the observers to

the program and to their observation and interview tasks. Observers spent one day in the fall and one day in the spring at each demonstration school. The day's observation focused on the activities of three teachers. The observation interview schedule is included in the appendix. This same procedure was used in visiting each control school in the spring to provide a framework for comparison. Observers then recorded overall impressions of each schools program in a narrative summary.

The curriculum specialists also provided some anecdotal data. Thus, three kinds of descriptive data were gathered: teacher observations-interview forms, narrative summaries of each school written by each observer, and anecdotal records.

EVALUATION FINDINGS

The following brief review of findings is organized by the central evaluation questions stated earlier.

1) How well was the program implemented?

Both the attitudinal and descriptive data gathered in the evaluation provided evidence that the program was implemented to a significant degree in most of the sites. The major implementation moves in this program needed to be made by classroom teachers, especially in regards to the first objective stated above: to integrate the arts into the general curriculum. Using school means as the unit of analysis, a t-test of spring test responses revealed that teachers in demonstration schools showed significantly higher attitude scores on all three implementation scales than did the control schools. Not as many such differences were found at the time of the fall test, which, it will be recalled, was given at the beginning of the second year for several demonstration schools. This led to the conclusion that attitudes among teachers did indeed change in the demonstration schools in a way which indicated that the values and activities of the program had been implemented.

Similar attitude scales for both administrators and arts specialists provided evidence of implementation of the program during 1977-78. The spring tests revealed a significantly higher score on "Arts in Education values" among demonstration school administrators than among control school administrators. No such difference was found in the fall tests. Similarly, arts specialists in demonstration schools showed a significantly higher score on "Arts in Education planning roles" when compared to their counterparts in control schools. This difference was also not detected in the fall tests. The "plan-

ning roles" scale reflected the program's emphasis on the need for joint planning for arts instruction. All of the attitude variables reflecting implementation are listed in Table 1. Taken together, they form a preliminary body of evidence that the program was in fact implemented.

Additional evidence of implementation came from the reports of the trained observers who visited both demonstration schools (fall and spring) and control schools (spring only). In the written summaries, observers addressed two questions aimed at implementation: 1) To what extent have the arts been integrated into general education? and 2) To what extent is the school using community arts resources?

Observers generally gave more positive answers to the first question than to the second. For six of the nine sites, both observers were in agreement that arts had been well integrated into the general curriculum; i.e. "The arts are used by all teachers to some extent and for almost every subject." Only one of the nine sites was found to be seriously lacking on this question by both observers; i.e. "Unsure if Arts in Education is understood here." The other two sites were reported to have mixed success in integrating the arts.

Regarding the extent of community arts resources being used, three of the nine schools were seen by observers to have developed close community ties; i.e. "There seems to be a close relationship between the school and everything that is happening". Four schools were judged to have partially achieved this goal; i.e. "The community involvement seemed to be growing". Two were seen by both observers as having little or no involvement with community resources; i.e. "There is still little or no use of the community arts resources".

Considering the evidence of attitudinal data and descriptive observations, a substantial level of implementation was detected. This is especially true in view of the diversity of settings, personnel, and constraints found at the nine demonstration schools. Recommendations regarding implementation which emerged from this aspect of the evaluation are included in the list of recommendations stated below.

TABLE 1: ATTITUDE SCALES REFLECTING IMPLEMENTATION

Results of t-tests between demonstration school means and control school means for each attitude scale.

Group Scale	Scale Reliability (alpha)	Fall Test	Spring Test
Classroom Teachers			
Use of arts in the general curriculum	.75	n.s.	Demon.>Control p<.05
Arts in Ed. planning roles	.80	n.s.	Demon.>Control p<.01
Arts in Ed. Values	.74	Demon.>Control p<.05	Demon.>Control p<.01
Administrators			
Arts in Ed. values	.63	n.s.	Demon.>Control p<.05
Arts Specialists			
Arts in Ed. values	.70	n.s.	n.s.
Arts in Ed. planning roles	.64	n.s.	Demon.>Control p<.01

2) What impact did the program have on arts-related attitudes of teachers, students, administrators, arts specialists, and parents?

Again, both attitudinal and descriptive data were used to assess the impact of the program on arts-related attitudes of the major groups of participants. Table 2 shows the results of the attitude tests given to classroom teachers, administrators, arts specialists, and parents. The majority of the program activities at the various sites were workshops or in-service activities designed for classroom teachers, and this was clearly reflected in Table 2. T-tests using schools as the unit of analysis revealed significantly higher scores for the demonstration schools in the spring tests on three scales: audience behavior, arts in-service attitudes, and community arts awareness. The first two of these scales had shown no differences during the fall tests. The third scale, community arts awareness, had shown a significant difference in the fall, but an even higher level of significance in the spring.

A similar pattern of differences was not detected among administrators, arts specialists, and parents. While program leaders felt that, through concentrated effort in an entire school, program activities would have an impact on the arts attitudes of these groups, little or no evidence of this impact could be seen in the attitudinal data.

An additional concern of program directors was the impact of the program on student attitudes. As described earlier, a student questionnaire was developed to assess attitudinal impact. In addition, the Creativity Attitude Survey was administered. Thirty students (fifteen boys and fifteen girls) were randomly selected from two grades in each demonstration and control school, generally grades 4 and 6, for the elementary schools. Three schools were too small

TABLE 2: ATTITUDE SCALES REFLECTING IMPACT

Results of t-tests between demonstration school means and control school means for each attitude scale.

Group Scale	Scale Reliability (alpha)	Fall Test	Spring Test
Classroom Teachers			
Arts Participation	.64	n.s.	n.s.
Audience Behavior	.81	n.s.	Demon.>Control p<.05
Arts In-Service	.86	n.s.	Demon.>Control p<.05
Community Arts Awareness	.54	Demon.>Control p<.05	Demon.>Control p<.01
Administrators			
Arts In-Service	.90	n.s.	n.s.
Community Arts Awareness	.89	n.s.	n.s.
Student Behavior	.77	Demon.>Control p<.01	n.s.
Arts Specialists			
Community Arts Awareness	.76	n.s.	n.s.
Parents			
Attitude Toward School	.82	n.s.	n.s.
Audience Behavior	.79	n.s.	n.s.
Arts Participation	.68	n.s.	Demon>Control p<.05
Community Arts Awareness	.69	n.s.	n.s.

to carry out this random selection, and in these cases the entire grade was tested. Generally, however, the sampling design was carried out as planned. The random sampling allowed the use of more precise statistical analyses, using students as the unit of analysis. A four-factor analysis of variance test was run using the SPSS computer programs (Nie, et.al., 1975), with treatment, site (community), sex and grade as the four factors.

In the fall tests, the analysis of variance revealed that the treatment was not a significant main effect for any of the variables tested. Site (community) was a significant main effect for every variable, and sex was a significant main effect for "love of school," "creativity attitudes," "temperament," and "anxiety". Two and three way interactions involving the treatment were found for four variables. While these interactions deserve further analysis to explore subtle differences, it seemed clear that the program treatment had less impact on student attitudes than did the community or the student's sex.

Student data from the fall test reflected differences that may have developed during the first year of the program, 1976-77, along with the initial months of 1977-78. As just described, few student differences could be attributed to the influence of the program. The spring test scores were analyzed using analysis of covariance, with the fall test scores from each student as the covariate. This procedure adjusted the spring scores to reflect only the change since the fall tests. For the purposes of the evaluation, this procedure was adopted to show the impact of the program between the fall and spring tests. Again, no significant main effects were revealed for the treatment, while community and sex were significant main effects on several variables. The "behavior" scale showed a significant

interaction between treatment and community, and the "self-concept" and "temperament" scales showed a significant three-way interaction between treatment, community and sex. While these interactions indicate some differences due to the program occurred in certain locations among some students, the general conclusion here again is that the community and the student's sex were more powerful influences on student attitudes than was the program during the course of the year. This conclusion is not surprising considering the short time between tests using variables that would not be expected to be easily changed. A longitudinal study of student attitudes seems needed to assess the expectation of long term changes.

A variety of descriptive data supported the conclusion from the attitudinal data that classroom teachers were the group most influenced by the program. For example, an observer at one school noted, "It is evident that the entire faculty supports it." Another observer reported that, "All teachers that I met were very enthusiastic about the importance of the arts to life." Observers reported substantially equivalent remarks about teacher attitudes for eight of the nine demonstration schools.

A number of interesting observations were also reported about student attitudes in the demonstration schools related to the program. For example:

Results of the work done by the children would indicate that they are enthusiastic about the arts and comments from teachers support the conclusion.

Apparently students enjoy and participate at will. There appears to be almost no discipline problems.

All the students I talked with enjoy all the arts. The more the better for them.

In one of my class observations, I saw African musical instruments that were student-made with recycled materials. The ingenuity and experimentation reflected not only the time involved in making the instruments, but also the enthusiasm that accompanied their creation.

Their interest in the arts has definitely increased.

While the attitudinal data seemed inconclusive on the impact on students, these comments from observers indicated some positive effects on student attitudes and participation in the arts. These observations were further supported by a number of anecdotal reports about individual students, such as the following excerpt from a letter to a program director written by an appreciative mother:

One example of the "extras" is that after hearing the poet at school, my daughter came home and wrote several poems which was something she had never done.

While such experiences can not be adequately quantified, a clear impression emerged in the evaluation from reports of both observers and participants that students were positively influenced by the program.

3) Evaluation Recommendations

In view of the findings just reported related to implementation and impact, the following recommendations were made regarding ways to strengthen the program:

1) Perhaps the key element for program development which was seen in this evaluation effort was the need for adequate planning time. Generally, this meant joint planning time, that is, time to coordinate ideas or events with other teachers, with arts specialists, with curriculum specialists, or with administrators. Many teachers testified in the observation interviews to having many good ideas and the inclination to develop them, but somehow they could not get time with the right people to implement the ideas. One of the most ac-

tive schools had a small staff which met regularly to plan classroom and school-wide arts activities.

The recommendation here is to structure arts in education planning time into the regular schedule of teacher planning time. This could be done through regularly scheduled sessions for teams of classroom teachers, for arts teachers meeting with classroom teachers, or for curriculum specialists meeting with classroom teachers. This idea would also suggest the inclusion of concrete planning time in any in-service workshop. After new ideas are presented, time should be structured into the schedule to allow teachers to make lesson plans for implementing the ideas.

2) The evaluation revealed problems in the total school change philosophy of the Arts in Education program, as discussed earlier. (see Remer, 1977) While some schools did indeed work as a total unit, others did not have the broad-based faculty and administrative support to do so. This meant that either these schools did not have the prior commitment to be initially chosen as demonstration schools or else they did not receive enough support to develop their initial interest. Regular meetings of site principals, curriculum specialists, and arts specialists both locally and statewide seem to be needed to shore up the school-wide commitment to the program.

Otherwise, a new direction is needed, one which has already evolved in several locations. This new approach works through classroom teachers anywhere in the district who are interested in the program goals, instead of concentrating effort in designated demonstration schools. Doubts about the total school commitment of some sites led to this new direction. State program leaders need to consider this choice of directions and make a clear decision for future program development.

3) The successes with classroom teachers seen in the evaluation should stimulate expanded efforts for in-service workshops. As teachers experienced in-service arts activities, one result was a higher attitude toward arts in-service. Nearly all observers noted both the success with teacher workshops and the need for more such efforts to further improve teacher skills. At this point in the program, it would seem that an appetite has been whetted for arts in-service. Consistent efforts are needed in future years to maintain and fulfill this appetite.

4) Many attitudes of interest in the program, particularly student attitudes, are likely to show long-term rather than short-term changes. For this reason, a longitudinal effort was recommended to trace the impact of the program on students, teachers, administrators, and arts specialists over a several year period.

OBSERVATIONS ON EVALUATING A COMPREHENSIVE ARTS PROGRAM

Having summarized the design and findings of this evaluation, an additional section seems in order which could equally well be captioned "Reflections on a first effort to evaluate an arts program." Coming from a background of social studies and research, the author came to this evaluation task with an open mind. Three brief observations seem worthy of sharing from the experience of coordinating this evaluation.

1) Arts program personnel seem to have a love-hate relationship with statistical data. They really do not feel that numbers or paper-and-pencil instruments have much to say about arts experiences; they are much more comfortable with a responsive approach to evaluation, articulated by Stake (1975). Nevertheless they feel compelled to embrace statistical data to convince funding agencies and such decision-makers as school boards about the importance and value of arts programs. Much of this felt need to "prove" in terms understood by "non-arts" decision makers stems from the intense competition for money and resources in schools today and the feeling among arts personnel that their interests are losing the battle. They are tired of the erosion of school arts programs, and they will use all possible arguments, including even statistics, to try to end that erosion.

2) Related to this need to "prove value" is a consistent concern among arts educators to show how arts activities can build basic skills, such as reading, writing and listening. Many arts educators share the conviction that the arts are instrumental to building basic skills. This aspect of arts education has taken on increased importance as leaders sense that the philosophical and cultural sup-

port for the arts in schools is losing ground to the basics movement. However, documenting the relationship of the arts to basic skills through research has proven illusive, as shown in the review of research by federally-sponsored arts programs (Murphy and Jones, 1976). This will undoubtedly remain a major philosophical and research issue for arts education programs in future years.

3) In the search for statistical information about arts in education programs, few measurement tools are available useful for comprehensive arts programs. Most instruments focus on one art area, such as visual arts or music or drama. Instruments which take all the arts into consideration in an educational program had to be created for this evaluation. It is hoped that these instruments can be further refined and become a useful contribution to research and evaluation efforts in the field of arts education.

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APPENDIX

Sample Instruments Used in the Evaluation

- 1) Teacher Questionnaire
- 2) Classroom Observations and Interviews

ARTS IN EDUCATION: TEACHER QUESTIONNAIRE

GRADE LEVEL(S) _____

CIRCLE ONE: MALE FEMALE YEARS OF
EXPERIENCE _____

SUBJECT(S) _____

Read each statement and circle the number which reflects your level of agreement with that statement. Responses can range from "Definitely No" (1) to "Definitely Yes" (7).

	DEFINITELY NO			NEUTRAL			DEFINITELY YES
1. I often initiate visits by guest artists who can support and reinforce my teaching efforts.	1	2	3	4	5	6	7
2. Planning ways to use the arts in my classroom requires too much of my personal planning time.	1	2	3	4	5	6	7
3. I would like to have more training in integrating music into my classroom activities.	1	2	3	4	5	6	7
4. I often use filmmaking to support and reinforce the teaching of concepts to my students.	1	2	3	4	5	6	7
5. I often use drawing to support and reinforce the teaching of concepts to my students.	1	2	3	4	5	6	7
6. I often use three-dimensional arts to support and reinforce the teaching of concepts to my students.	1	2	3	4	5	6	7
7. Students are involved in designing the environment of my classroom.	1	2	3	4	5	6	7
8. Members of the community should participate in school programs whenever possible.	1	2	3	4	5	6	7
9. In my out-of-school activities, I often make films/photographs.	1	2	3	4	5	6	7
10. Arts experiences can be used to teach concepts in other subject areas.	1	2	3	4	5	6	7
11. I am a musician.	1	2	3	4	5	6	7
12. When I need ideas for making the presentation of a concept more interesting to students, I often go to the arts specialist or another arts resource.	1	2	3	4	5	6	7
13. In my out-of-school activities, I often make drawings.	1	2	3	4	5	6	7
14. I would like to have more training in integrating drawing into my classroom activities.	1	2	3	4	5	6	7
15. I often use drama to support and reinforce the teaching of concepts to my students.	1	2	3	4	5	6	7
16. I like to attend plays.	1	2	3	4	5	6	7

	DEFINITELY NO			NEUTRAL			DEFINITELY YES
	1	2	3	4	5	6	7
17. I would like to have more training in integrating dance into my classroom activities.	1	2	3	4	5	6	7
18. I often use music to support and reinforce the teaching of concepts to my students.	1	2	3	4	5	6	7
19. In my out-of-school activities, I often participate in some form of creative writing.	1	2	3	4	5	6	7
20. In my out-of-school activities, I often work on three-dimensional art projects (ceramics, sculpture, crafts.)	1	2	3	4	5	6	7
21. All students should have the opportunity to to experiment with each art form.	1	2	3	4	5	6	7
22. When appropriate, the arts should be used to motivate student involvement in classroom activities.	1	2	3	4	5	6	7
23. I would like to have more training in integrating drama into my classroom activities.	1	2	3	4	5	6	7
24. In my out-of-school activities, I am often involved in drama activities.	1	2	3	4	5	6	7
25. There are many people in the area who can contribute to the school arts program.	1	2	3	4	5	6	7
26. I often use creative movement to support and reinforce the teaching of concepts to my students.	1	2	3	4	5	6	7
27. I enjoy attending concerts.	1	2	3	4	5	6	7
28. I like to go to art exhibitions.	1	2	3	4	5	6	7
29. Art-related field trips are generally a waste of time.	1	2	3	4	5	6	7
30. I often encourage students to experiment with the arts.	1	2	3	4	5	6	7
31. Most of our class time should focus on drills of academic fundamentals.	1	2	3	4	5	6	7
32. I would like to have more training in integrating creative writing into my classroom activities.	1	2	3	4	5	6	7
33. A musical performance reflects a higher level of creativity than writing an original musical composition.	1	2	3	4	5	6	7
34. I spend a lot of my own time planning ways to integrate the arts into classroom activities.	1	2	3	4	5	6	7

	DEFINITELY NO			NEUTRAL			DEFINITELY YES
35. There are many possibilities in my general community for arts-related field trips.	1	2	3	4	5	6	7
36. It is important that students participate in solving problems that may have several acceptable solutions.	1	2	3	4	5	6	7
37. The arts in education idea is primarily focused on improving music and visual arts programs.	1	2	3	4	5	6	7
38. I often involve people from our community in my class activities.	1	2	3	4	5	6	7
39. I often use creative writing to support and reinforce the teaching of concepts to my students.	1	2	3	4	5	6	7
40. Arts-related field trips are an important part of the curriculum for my students.	1	2	3	4	5	6	7
41. The arts should be used as a means to teach concepts in other areas.	1	2	3	4	5	6	7
42. I enjoy attending dance performances.	1	2	3	4	5	6	7
43. Students should have an acceptable product or performance at the end of any creative activity.	1	2	3	4	5	6	7
44. I provide close individual supervision and direction while students are working on creative activities.	1	2	3	4	5	6	7
45. Planning arts programs in our school includes regular consultation between teachers and administrators.	1	2	3	4	5	6	7
46. I help students finish creative projects when they are running out of time.	1	2	3	4	5	6	7

TEACHER: _____ DATE & TIME _____

SCHOOL: _____ OBSERVER _____

CLASSROOM OBSERVATIONS AND INTERVIEWS

Consider each question during a one-hour classroom observation. Ask each question to the teacher after the observation. Record notes in the provided space.

	DEFINITELY NO 1	NO 2	PLANS ONLY 3	NOT SURE 4	A LITTLE 5	YES 6	DEFINITELY YES 7
1. Is filmmaking used to support and reinforce the teaching of concepts?							
OBSERVATION:							

INTERVIEW:

2. Is drawing used to support and reinforce the teaching of concepts?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

3. Are three-dimensional arts used to support and reinforce the teaching of concepts?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

4. Is drama used to support and reinforce the teaching of concepts?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

5. Is music used to support and reinforce the teaching of concepts?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

	DEFINITELY NO 1	NO 2	PLANS ONLY 3	NOT SURE 4	A LITTLE 5	YES 6	DEFINITELY YES 7
6. Is creative movement used to support and reinforce the teaching of concepts?							
OBSERVATION:							

INTERVIEW:

7. Is creative writing used to support and reinforce the teaching of concepts?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

8. Is the artist-in-residence involved with this class in ways that support the teacher's efforts?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

9. Are visiting artists involved with this class in ways that support the teacher's efforts?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

10. Are students involved in designing the environment of the classroom?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

	DEFINITELY		PLANS	NOT	A		DEFINITELY
	NO	NO	ONLY	SURE	LITTLE	YES	YES
	1	2	3	4	5	6	7

11. Are members of the community involved with this class in ways that support the teacher's effort?

OBSERVATION:

INTERVIEW:

12. Does the teacher consult with arts specialists or the curriculum specialist in lesson planning?	1	2	3	4	5	6	7
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OBSERVATION:

INTERVIEW:

13. Are students encouraged to experiment with the arts?	1	2	3	4	5	6	7
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OBSERVATION:

INTERVIEW:

14. Are arts-related field trips an important part of the curriculum?	1	2	3	4	5	6	7
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OBSERVATION:

INTERVIEW:

15. Are the arts integrated into the teaching of reading skills?	1	2	3	4	5	6	7
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OBSERVATION:

INTERVIEW:

	DEFINITELY		PLANS	NOT	A		DEFINITELY
	<u>NO</u>	<u>NO</u>	<u>ONLY</u>	<u>SURE</u>	<u>LITTLE</u>	<u>YES</u>	<u>YES</u>
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
16. Are the arts integrated into the teaching of math skills?							
OBSERVATION:							

INTERVIEW:

17. Are students enthused about the arts?	1	2	3	4	5	6	7
OBSERVATION:							

INTERVIEW:

COMMENTS: